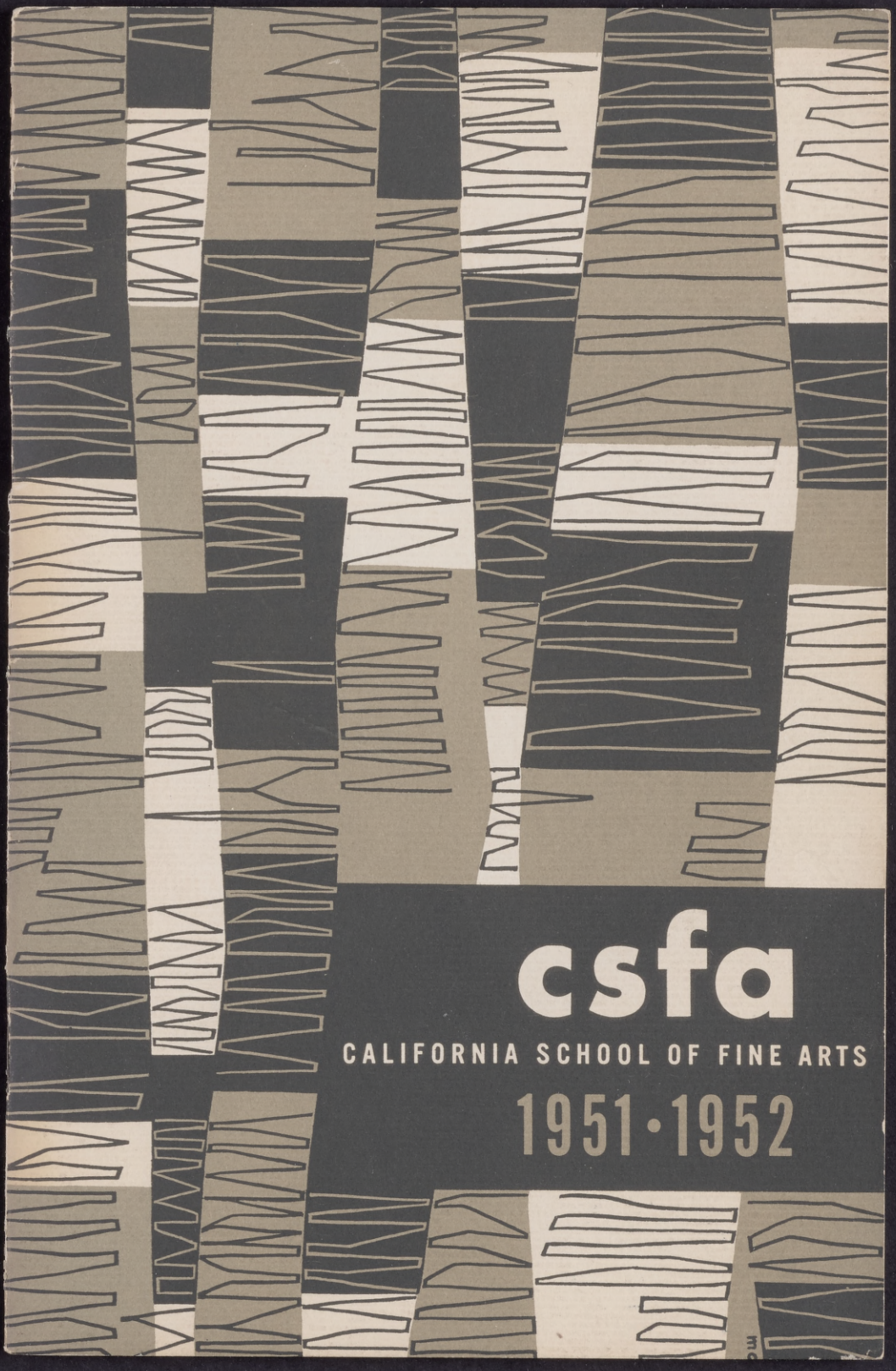
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CALIFORNIA SCHOOL OF FINE ARTS
1951·1952

FALL TERM SCHEDULES

DEPARTMENT OF PAINTING • SCULPTURE • GRAPHIC ARTS

FIRST TERM

REQUIRED

1 Orientation
2 Color
3a Design Development
4a Life Drawing
5a Drawing
6a Space & Materials

ELECTIVE

THIRD TERM

REQUIRED

100 Art in Society Today
102a Painting Fundamentals
or
104a Sculpture
105 Drawing & Composition

ELECTIVE

4a Life Drawing
103a Beginning Oil Painting
115a Ceramics
116a Illustration
117a Litho, Etching, Engraving
128a Basic Photography
129a Film Workshop
251a Silk Screen

FIFTH TERM

ELECTIVE

129a Film Workshop
232a Painting
233 Painting
235a Sculpture
236a Constructions
247 Visualization & Symbolism
other electives, see left and below

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

FIRST TERM

REQUIRED

1 Orientation
2 Color
3a Design Development
4a Life Drawing
5a Drawing
6a Space & Materials

ELECTIVE

THIRD TERM

REQUIRED

100 Art in Society Today
110a Drawing & Perspective
111a Advertising Layout and
114a Lettering
or
115a Ceramics
or
116a Illustration

ELECTIVE

4a Life Drawing
103a Beginning Oil Painting
107a Constructions
117a Litho, Etching, Engraving
128a Basic Photography
129a Film Workshop

FIFTH TERM

ELECTIVE

240a Advanced Advertising
244a Advanced Lettering
245a Interior Design
247 Visualization & Symbolism
249a Design for Papers & Fabrics
250a Ceramics
251a Silk Screen
252a Litho, Etching, Engraving
253a Illustration
254a Design for Use
other electives, see left and above

DEPARTMENT OF PHOTOGRAPHY

REQ'D

25 Photography (1)
1 Orientation
3a Design Development

125 Photography (2)
2 Color

225 Photography (3)
100 Art in Society Today
electives

These courses may be combined with night classes.

For description of courses see pages 2 to 8

continued inside back cover

NOTE

Three members of the faculty resigned before the opening of the spring term of 1952 -
Elmer Bischoff, Hassel Smith and David Park.
See the mimeographed schedule for new faculty.

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1951-1952—Fall Term: September 10—January 25
Spring Term: February 4—June 13

1952-1953—Fall Term: September 8—January 23
Spring Term: February 2—June 12

The School assumes that each registered student is familiar with the contents of this catalogue

FALL TERM SCHEDULES

DEPARTMENT OF PAINTING • SCULPTURE • GRAPHIC ARTS

FIRST TERM

REQUIRED

1 Orientation
2 Color
3a Design Development
4a Life Drawing
5a Drawing
6a Space & Materials

ELECTIVE

THIRD TERM

100 Art in Society Today
102a Painting Fundamentals
or
104a Sculpture
105 Drawing & Composition

4a Life Drawing
103a Beginning Oil Painting
115a Ceramics
116a Illustration
117a Litho, Etching, Engraving
128a Basic Photography
129a Film Workshop
251a Silk Screen

FIFTH TERM

129a Film Workshop
232a Painting
233 Painting
235a Sculpture
236a Constructions
247 Visualization & Symbolism
other electives, see left and below

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

FIRST TERM

REQUIRED

1 Orientation
2 Color
3a Design Development
4a Life Drawing
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110a Drawing & Perspective
111a Advertising Layout and
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FIFTH TERM

240a Advanced Advertising
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245a Interior Design
247 Visualization & Symbolism
249a Design for Papers & Fabrics
250a Ceramics
251a Silk Screen
252a Litho, Etching, Engraving
253a Illustration
254a Design for Use
other electives, see left and above

DEPARTMENT OF PHOTOGRAPHY

REQ'D

25 Photography (1)
1 Orientation
3a Design Development

125 Photography (2)
2 Color

225 Photography (3)
100 Art in Society Today
electives

These courses may be combined with night classes.

For description of courses see pages 2 to 8

continued inside back cover

1951-1952
1952-1953

CALIFORNIA SCHOOL OF FINE ARTS

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designed by MILTON CAVAGNARO

The program of the California School of Fine Arts is designed to prepare the student—as painter, sculptor, ceramist, photographer, or designer for commerce and industry—to meet with confidence the professional demands of his selected field.

Established in 1874, the School is one of the older art education centers in the nation and is the oldest in the west. Throughout its development it has kept pace with contemporary interests. Today, its courses are designed to encourage individual insight, so that the student may enter the life of the community with an informed, critical attitude which allows for intelligent, creative contribution to affairs of the present.

The building, constructed in 1926 on the north slope of Russian Hill, is surrounded by spacious grounds. It contains well-equipped studios, laboratories, galleries, a library and restaurant. The School is close to the harbor, the foreign quarters, museums and downtown San Francisco.

Because of the variety of departments—Painting, Sculpture, Graphic Arts, Photography, and Design for Commerce and Industry—and as headquarters of the San Francisco Art Association, the School has become to both students and experts a meeting place for all the visual arts.

CURRICULUM

Professional training courses are offered in the three departments listed below. Basic elements, common to all departments, presenting foundation experience in any of the visual arts are offered in the First-Year Course. Thereafter the choice of elective subjects increases as the student develops individual interests and skills. Complete courses cover six terms of eighteen weeks each—three school years. The sequence of subjects in each course is presented on the inside covers of this catalogue. A description of each subject is given under Day Courses, page 2, and Night Courses, page 8.

Department of Painting, Sculpture, Graphic Arts

Covers the field of pictorial and sculptural design, representation and symbolism. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

Department of Design for Commerce and Industry

Offers comprehensive and specialized training in advertising art, illustration, ceramics, interior, textile and industrial design, and allied activities. Prepares the student for professional practice.

Department of Photography

Provides exact technical procedures and thorough aesthetic considerations of the medium. Constitutes comprehensive training for the professional photographer.

The program offers majors in Painting, Sculpture, Graphic Arts and Illustration, Ceramics, Design for Use, Advertising Art, and Photography. For required and recommended courses in each field, consult Registrar.

DAY COURSES

There are ten three-hour periods per week in the day schedule. Classes meet from 9 to 12, 1 to 4. "a" after number indicates Fall course; "b" indicates Spring course. All courses include lectures on history and analysis. Studio periods are not under immediate supervision; they are available only to students who are enrolled in directly supervised classes of the same subject.

FIRST-YEAR COURSES—FIRST AND SECOND TERMS

DEPARTMENTS OF PAINTING, SCULPTURE, GRAPHIC ARTS DESIGN FOR COMMERCE AND INDUSTRY

1 *Orientation*

Illustrated lectures and seminars define and correlate the objectives of the curriculum. Experts discuss the merits of various professions in the art field. Reading and visits to museums. 1st term 1 unit

2 *Color*

Investigation and experimentation in a variety of objectives and theories. Practice in using color. 1st term 2 units

3 a and b *Design Development*

Creative manipulation and control of line, color, shape and texture. Study of the organization of two- and three-dimensional space in pictorial design. 3 units each term

4 a and b *Life Drawing*

Graphic representation of the human figure. Drawing from the posed model.
1st term 2 units
2nd term 1 unit

5 a and b *Drawing*

a—Accurate rendering of physical appearance in terms of line, shape, space, texture, light and shade. Drawing from nature.

b—Problems in perspective and compositional rendering. Cognitive and intuitive presentation. 2 units each term

6 a and b *Space and Materials*

Introduction to design in three dimensions. Problems in wood, cardboard, wire, and clay construction. Prepares the student for sculpture and industrial design, and assists understanding of graphic representation of solid forms. 1st term 2 units
2nd term 3 units

7 *Reality in Representation*

Introduction to problems of pictorial representation in color. Selection, interpretation and treatment of subject matter through painting in opaque watercolor.
2nd term 2 units

8 *Composition*

Imaginative use of the pictorial area, relating expression and composition.
2nd term 1 unit

DEPARTMENT OF PHOTOGRAPHY

25 *Photography* (1)

Theory and craftsmanship of the photographic process. "Zone system" of visualization and tone identification. Formal and expressive approaches and treatments. The view camera in natural and artificial light. Laboratory, studio and field practice. (Students are expected to make personal arrangements for transportation and accommodation for two overnight trips per term.) 1st and 2nd terms

1 *Orientation*, 3a *Design Development* 1st term

5b *Drawing* 2nd term

(See page 2. Required of students majoring in Department of Photography.)

Full schedule: 13 units each term

SECOND-YEAR COURSES—THIRD AND FOURTH TERMS

DEPARTMENT OF PAINTING, SCULPTURE, GRAPHIC ARTS

100 *Art in Society Today*

Art movements of the 20th century studied in detail through illustrated lectures, seminars, gallery visits and practical work. Relates the artist and his work to the cultural processes of his time. 3rd term 3 units

101 *Development of Western Culture*

Traces the development of present-day ideas of art, artist and civilization through the study of dominant forms of art and culture in the past. Includes interpretive design, talks, seminars, visits to museums and informal presentation of music and drama.
4th term 4 units

102 a and b *Painting Fundamentals*

Introduction to painting in various media. Problems of technical manipulation, studies in composition and color relationship. Work from observation, still life and figure.
3 units each term

103 a and b *Beginning Oil Painting*

Exploration of the automatic and expressive factors of pictorial art. 2 units each term

104 a and b *Sculpture*

Elementary considerations of form in relation to modeling and casting in various materials. Work from the human figure. 3 units each term

105 *Drawing and Composition*

Work from nature. Objective and subjective representation. Analysis of form in terms of traditional and contemporary aesthetic ideas. 3rd term 2 units

106 *Line Drawing*

Expressive use of line in a wide range of subject matter. Rapid drawing to overcome technical timidity and to stimulate confidence in imaginative expression.
4th term 1 unit

107 a and b *Constructions*

Work in wood, metal, plaster and magnesite. Mobiles and stabiles expressive of imaginative concepts. 2 units each term

NOTE: The following elective subjects may be taken during the second year in place of optional studio periods in the Department of Painting, Sculpture, Graphic Arts:

4 Life Drawing
110 Drawing and Perspective
115 Ceramics
116 Illustration
117 Lithography, Etching, Engraving
128 Basic Photography
129 Film Workshop
251 Silk Screen (4th term)

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

100 *Art in Society Today* 3rd term

106 *Line Drawing* 4th term

(See page 3 and above.)

110 a and b *Drawing and Perspective*

Problems in orthographic and three-dimensional projections. Control of drawing and drafting implements. 2 units each term

111 a and b *Advertising Layout*

Primary considerations of design for newspaper, magazine and direct mail advertising. Media for reproduction. Production methods. 3rd term 3 units
4th term 4 units

112 a and b *Interior Design*

Detailed survey of the professional field, including its relations to architecture, industrial design and merchandising. Analysis of the consumer market; methods of graphic presentation; construction of scale models. 3 units each term

114 a and b *Lettering*

Basic construction of individual letter forms. Elements of letter spacing. Preliminary consideration of lettering in relation to advertising art. 2 units each term

115 a and b *Ceramics*

Hand, wheel and mold methods of pottery making. Preparation and application of glazes. Introduction to simple decorating techniques. 3 units each term

116 a and b *Illustration*

Practical problems in magazine, advertising and book illustration. Analysis of illustrator's methods and means of reproduction. 2 units each term

117 a and b *Lithography, Etching, Engraving*

Traditional and experimental techniques. Work on the stone, zinc and copper plates; processing and pulling proofs on the press. Black-and-white and color.
2 units each term

119 *Weaving and Textile Design*

Introduction to the planning and making of fabrics in accord with professional production methods. Analysis of raw materials. Practice on the hand loom. 4th term 2 units

120 *Typography and Book Decoration*

Introduction to the use of type and decoration as design elements in printed matter. Visits to printing plants. 4th term 2 units

NOTE: The following elective subjects may be taken during the second year in place of optional studio periods in the Department of Design for Commerce and Industry:

4 Life Drawing
103 Beginning Oil Painting
107 Constructions
128 Basic Photography
129 Film Workshop

DEPARTMENT OF PHOTOGRAPHY

125 *Photography (2)*

Continuation of project method started in Photography (1). Emphasis on photography of people and their activities. Portraiture. Use of the miniature camera in documentary and editorial photography. 3rd and 4th terms

2 *Color* 3rd term

7 Reality in Representation 4th term

(See pages 2, 3. Required of students majoring in Department of Photography.)

Full schedule: 13 units each term

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128 a and b *Basic Photography*

The camera and its use as a tool for the graphic artist. Shooting, developing and printing techniques. 1 unit each term

129 a and b *Film Workshop*

Theory and practice of film production. By combining lectures on theory with the actual production of a film short, the workshop will provide students with practical and creative experience in producing 16 mm films. Included are the major phases of motion picture production, from the budgeting and planning stages through camera work and editing.
2 units each term

128 *Basic Photography* and j *Film Seminar* are recommended.

THIRD-YEAR COURSES—FIFTH AND SIXTH TERMS

DEPARTMENT OF PAINTING, SCULPTURE, GRAPHIC ARTS

232 a and b *Painting*

Work from landscape, figure, still life or imagination, as the student elects. Individual assistance. Group discussions on various contemporary points of view concerning pictorial expression. 4 units each term

233 *Painting*

Work from observation and imagination. Individual assistance and group discussion concerning selection and treatment of subject. 5th term 4 units

234 *Painting*

Advanced considerations of contemporary interests in painting. Studio work, private counsel and group discussion. 6th term 4 units

235 a and b *Sculpture*

Advanced considerations of sculptural form. Carving and casting techniques. 3 units each term

236 a and b *Constructions*

Advanced projects in three dimensions. Selection of wide range of materials and tools. 3 units each term

NOTE: Electives include:

112 Interior Design
128 Basic Photography
129 Film Workshop
247 Visualization and Symbolism
249 Design for Papers and Fabrics
250 Ceramics
251 Silk Screen
252 Lithography, Etching, Engraving
253 Illustration
254 Design for Use

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

240 a and b *Advanced Advertising*

Individual and group projects. Exploration of a wide range of techniques. Relations between artists, agencies and clients. Visits to plants and stores. Container, package and label design. Analysis of competitive products, consumer psychology and merchandising practices. Preparation of a sample portfolio for presentation to prospective employers. 4 units each term

244 a and b *Advanced Lettering*

Experimentation with new letter forms. Comparison of type faces and hand lettering in advertising art, book design and packaging. Lettering for reproduction. 2 units each term

245 a and b *Interior Design* (2)

Continuation of No. 112. Quick sketches to visualize problems and suggest solutions. Design of accessories and complete jobs. Field trips. Introduction to professional practice. 4 units each term

247 *Visualization and Symbolism*

Communication of feelings and ideas in pictorial terms. 5th term 2 units

249 a and b *Design for Papers and Fabrics*

Designs in color for printed textiles, wrapping and wall papers, etc., in accord with professional standards. 2 units each term

250 a and b *Ceramics*

Continuation of No. 115. Forming of pottery by slip-casting, pressing and jiggering, and by making models and molds. Stacking and firing of kilns. Decorating techniques. Advanced investigation of glaze materials. 4 units each term

251 a and b *Silk Screen*

Techniques of design and production. Standard methods of printing and experimental approaches. 2 units each term

252 a and b *Lithography, Etching, Engraving*

Continuation of No. 117. 2 units each term

253 a and b *Illustration*

Continuation of No. 116. 2 units each term

254 a and b *Design for Use*

Design under working conditions. A wide range of media worked with manual and power tools in individual and collaborative projects. Correlates the fields of architecture, design, craft and industrial methods. 3 units each term

NOTE: Electives include:

101 Development of Western Culture
102 Painting Fundamentals
103 Beginning Oil Painting
104 Sculpture
128 Basic Photography
129 Film Workshop
236 Constructions

DEPARTMENT OF PHOTOGRAPHY

225 *Photography* (3)

5th term:

Color Transparencies

Techniques of color control. Demonstrations of color printing methods.

Experimental Photography

Techniques of the quasi-photographic media of solarization, photograms, etc. Seminar.

6th term:

Business Practices, Portfolio Production

Print Analysis Seminar

These classes may be taken separately by qualified students. Prerequisites for *Color Transparencies* and the two Seminar classes: 25, 125 *Photography*, 2 *Color*, or equivalent experience.

100 ***Art in Society Today*** 5th term

101 ***Development of Western Culture*** 6th term

(See page 3. Required of students majoring in Department of Photography.)

Individual student's program outlined at start of each term for projects of his own choice, may include electives from other departments. Full schedule: 13 units each term

FOURTH-YEAR COURSES

DEPARTMENTS OF PAINTING, SCULPTURE, GRAPHIC ARTS DESIGN FOR COMMERCE AND INDUSTRY PHOTOGRAPHY

Advanced work in all departments under special instruction.

NOTE: The School reserves the right to change classes, instructors, or schedules, or to withdraw announced courses.

NIGHT COURSES

Classes meet from 7 to 10 p.m. on Mondays, Wednesdays and Fridays.

a *Drawing and Color*

Introduction to problems of space division, the compositional use of black, white, grays, color and textures. Delineation of form through various techniques in line and tone. Work from the model and still life. 2 units

b *Life Drawing*

Graphic representation of the human figure. Problems in interpreting the figure in terms of composition and design. 2 units

c *Painting*

Still life and figure arrangements. Techniques of oil, watercolor and other media. Prerequisite: Drawing. 3 units

d *Painting*

Work from observation and imagination. Individual assistance and group discussion concerning selection and treatment of subject. Prerequisite: Drawing. 3 units

e *Advertising Art*

Current techniques in advertising art. Design, lettering, type specifications, color, illustration. 2 units

f *Ceramics*

Practical shop work in the design and execution of pottery by various methods. Special problems for advanced students and practising potters. Emphasis on glazes. 2 units

g *Observational Drawing*

Accurate rendering of natural objects. 1 unit

h ***Sculpture***

Contemporary considerations of sculptural form. Individual expression. Modern studio techniques. Work from the model. 2 units

i ***Silk Screen***

Techniques of design and production. Standard methods of printing and experimental approaches. 2 units

j ***Film Seminar***

Investigation of the motion picture as an art form. The aesthetics, structure and history of film. Screening and analysis of selected motion pictures. 1 unit

k ***Jewelry Design***

Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings. 2 units

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NOTE: The School reserves the right to change classes, instructors, or schedules, or to withdraw announced courses.

FACULTY

Instructors are practising artists.

Baldassare Armato

Studied National Academy of Design, New York, Cooper Union, Art Students' League, Beaux Arts Institute; worked with various agencies in New York, Chicago, San Francisco; free-lance national advertising.

Robert Bach

Studied California School of Fine Arts; formerly designer in San Francisco, Philadelphia, Honolulu; former faculty member Honolulu School of Art; at present Art Director, N. W. Ayer & Son, Inc., west coast office.

Kit Barker

Born London, England; educated Westbourne Private School; exhibited drawings and paintings London, New York, San Francisco; lecturer on art.

Franz Bergmann

Studied University of Vienna, Academy of Fine Arts, Vienna; mural work, Chicago, New York; jewelry design, Ceylon, Cambodia, Mexico.

Elmer Bischoff

Studied University of California; formerly teacher Sacramento Senior High School, University of California, University of California Extension; painter.

Milton Cavagnaro

Studied California College of Arts & Crafts; formerly teacher San Jose State College; free-lance industrial designer.

Mallette Dean

Studied California School of Fine Arts; CSFA Anne Bremer and Art Students' League scholarships; painter and printmaker; designer of fine books for Grabhorn and private presses.

James Budd Dixon

Studied Mark Hopkins Institute, University of California; painter, print maker.

Paul Q. Forster

Studied California School of Fine Arts; formerly teacher Stanford University, California College of Arts & Crafts; with U. S. Army Engineers in camouflage; OWI Psychological Warfare Branch in China; free-lance illustrator.

William A. Gaw

Studied Mark Hopkins Institute, and New York; Associate Professor and Chairman, Art Department, Mills College; formerly Acting Director, California School of Fine Arts.

Edmond Gross

Studied California School of Fine Arts; U. S. Army Engineers, camouflage, posters, leaflets, etc.; free-lance designer.

Trude Guermonprez

Studied in Germany, Holland, Scandinavia and Czechoslovakia; free-lance textile designer; former faculty member Black Mountain College, N. C., Pond Farm Workshops.

Robert B. Howard

Studied Berkeley School of Arts & Crafts, Art Students' League, New York, and Europe; painting, sculpture, etc., executed in collaboration with architects in New York and San Francisco.

Robert Katz

Studied University of Zurich, Switzerland and Sorbonne, Paris; formerly Assistant Chief of Production Planning, International Motion Picture Division, U. S. Department of State; free-lance (documentary film and television).

Squire Knowles

Studied University of California, California School of Fine Arts, the Orient, etc.; formerly Assistant City Planner, San Francisco; was art critic *Arts & Architecture*; typographic designs *Architectural Forum*; exhibit planner.

Walter Landor

Studied Universities of London and Munich; Fellow of the Royal Society of Arts, London; formerly chairman, Plastics Section, Society of Industrial Artists, London; now heads Walter Landor & Associates.

Francis Mair

Studied University of Illinois, Chicago School of Design; was in charge of visual education program for U. S. Navy Radio Schools; at present with Walter Landor & Associates.

Robert McChesney

Studied Washington University, St. Louis, Otis Art Institute; painter, print maker.

Martin Metal

Studied Universities of Ohio, Chicago, Stanford and California; Art Institute and Institute of Design, Chicago; former faculty member Detroit Institute of Technology, University of California, Institute of Design, Chicago, S. F. City College; designer of exhibits and publications.

Ernest Mundt

Studied architecture, art history and crafts, Technical University, Berlin; practised architecture and design in Germany and Turkey; former faculty member University of Michigan, Brooklyn College; Director of California School of Fine Arts; sculptor.

David Park

Studied Otis Art Institute, Los Angeles; formerly head, Art Department, Winsor School, Boston; formerly teacher University of California, U. C. Extension; painter.

Jean Jockwig Pearson

Studied arts, crafts and education Syracuse University, New York Ceramics College, Alfred; former faculty member Alfred College, Rochester Institute of Technology; exhibited in Syracuse, Wichita, Los Angeles, Claremont, Rochester.

Frederick W. Quandt, Jr.

Studied San Francisco Junior College, California School of Fine Arts; photographer, U. S. Army Air Forces; free-lance.

Maurice Sands

Studied University of California, University of Southern California; member of American Institute of Decorators, former President, Northern California District Chapter; Executive Director, San Francisco Home Planning Institute 1945; member of faculty of University of California 1946-49; interior designer and color consultant, heading own firm.

Zygmund Sazevich

Studied California School of Fine Arts, and in Europe; faculty member, Mills College; bas-reliefs for federal post offices; sculptor.

Hassel Smith

Studied Northwestern University, California School of Fine Arts; formerly teacher San Francisco State College, University of Oregon; Rosenberg Fellow 1941-42; painter.

Jean Varda

Studied in Paris; has worked in many parts of the world; frequent exhibitor in Europe and throughout the United States; painter.

Minor White

Studied University of Minnesota, Columbia University; was Director, WPA Art Center, La Grande, Oregon; free-lance photographer.

Ramsey A. Wieland

Studied Art Institute of Chicago, Harvard University, Cranbrook Academy; awarded fellowship Yale University; former faculty member Hamline University, Stanford University; faculty member University of California; ceramist, sculptor.

Leading artists prominent in their fields augment the faculty from time to time as guest instructors.

SCHOLARSHIPS

The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association. Application forms will be sent by the Registrar on request. Scholarships are awarded at the close of each spring term for the following school year.

Honor Scholarships

Students of outstanding ability may be selected for unconditional tuition awards.

High School Scholarships

A limited number of tuition awards offered through competition; open to all high school students of this state. High schools are sent detailed information early in the spring.

Junior College Scholarships

A limited number of tuition awards offered through competition; open to junior college students of the three west coast states. Announcements sent early in the spring.

Agnes Brandenstein Memorial Scholarship

Founded in 1950 by the family and friends in memory of the late Miss Agnes Brandenstein; awarded in the field of Ceramics.

Virgil Williams Scholarship Fund

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

Adelaide Lewis Scholarship Fund

Founded at the bequest of the late Adelaide Lewis.

James D. Phelan Scholarship Fund

Founded at the bequest of the late Senator Phelan.

Anne Bremer Memorial Scholarship Fund

Founded by the late Albert M. Bender and other friends of the School in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Abraham Rosenberg Traveling Fellowships

The purpose of these fellowships is to assist persons who have demonstrated their ability in creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the fine arts. General terms require that the applicant shall have been enrolled in the California School of Fine Arts for at least two semesters. Applicants must apply for the fellowship in accordance with instructions contained in a form supplied by the San Francisco Art Association on written request.

Worthy and promising students are given opportunity to earn their tuition by performing certain services for the School.

PRIZES

I. N. Walter Sculpture Prize

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

The Robert Howe Fletcher Cup

For outstanding merit to an undergraduate student as an honorary award each year; the student's name engraved on the cup.

GENERAL INFORMATION

Calendar

1951-1952	*Fall Term*	1952-1953
September 10, 1951	Opening date	September 8, 1952
November 12	Armistice Day	November 11
November 22-23	Thanksgiving	November 20-21
Dec. 19, 1951-Jan. 1, 1952	Christmas recess	Dec. 22, 1952-Jan. 4, 1953
January 2, 1952	Resume school	January 5, 1953
January 25	Closing date	January 23
	Spring Term	
February 4	Opening date	February 2
February 22	Washington's Birthday	February 23
April 7-13	Easter recess	March 30-April 5
April 14	Resume school	April 6
May 30	Memorial Day	
June 13	Closing date	June 12
June 22	Opening of Annual Student Exhibition	June 21
	Summer Session	
June 30	Opening date	June 29
July 4	Independence Day	
August 8	Closing date	August 7

Facilities

Library

The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the West. Special exhibitions are presented in the library throughout the year.

Gallery

A large exhibition gallery is used regularly for displays of general and student interest.

Social Hall

A recreation hall is available for student and School activities.

Cafeteria

Breakfast, lunch, and recess refreshments for day students are served at reasonable prices in the School restaurant.

Store

The School operates a supply shop for the convenience of its students.

Lockers

Lockers are rented to students by the term. Padlocks are available for a refundable deposit. (See Regulations and Fees, pages 15 and 17.)

Activities

Student Association

This independent student group elects its officers each term. Activities include exhibitions, dances, etc. Association membership entitles the student to reduced rates for various events in the Bay Area.

Employment

The Student Association, in cooperation with the School, places students in contact with prospective employers.

Transportation

Student tickets for municipal street cars and buses are sold at the Student Association office.

Housing

Available living quarters are posted on the students' bulletin board. The School does not maintain residence accommodations.

Regulations

Enrollment shall commit the student to act in accordance with the following regulations:

Students shall be in the studios or classes in which they are registered during class hours (9-12, 1-4, 7-10), except as noted below. Unexcused absence at any time within these limits is counted as a class period absence in the attendance record.

Students shall report without delay all absences and irregularities of attendance.

The limits of recess periods (10:45-11:00, 2:45-3:00, 8:45-9:00) shall be observed strictly.

Studio periods shall be available to students only in conjunction with supervised classes of the same subject. Attendance for studio periods is checked in the Registration Office.

The School reserves the right to transfer or dismiss students whose work or conduct is found by the School to interfere with policies of operation.

Students may request schedule changes during the first four weeks of each term.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises one week after the close of any term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.

For regulations concerning tuition and other fees, see pp. 16, 17.

Entrance Requirements

Graduation from high school or evidence of special talent and serious purpose.

Credits, Certificates, Transcripts

Full credit units shall be granted to students whose attendance record shows no more than three unexcused absences in a weekly class period per term.

One credit unit is given (1) for each lecture hour per week (requiring two hours of study), (2) for each three-hour class period, and (3) for some combinations thereof, if carried for a whole term (18 weeks) with a minimum grade of C. No student shall carry more than 13 units per term without permission of the Director.

A Certificate of Completion is granted to students who fulfill the requirements of a six-term (three-year) course, or have earned a total of 75 credit units. Transfer credits may be included in the required total.

The student is entitled to a Transcript of Record when he leaves school.

Veteran Students

Students who plan to enroll under the G.I. Bill of Rights are required to submit authorization from the Veterans Administration.*

Questions regarding subsistence allowance, change of status, etc., are handled directly by the local Veterans Administration, 49-4th Street, San Francisco 3.

*In cases where necessary documents are not submitted at time of registration, students are required to pay fees as quoted on pp. 16-17, which fees are refundable on presentation of the proper authorization.

Foreign Students

The School has been approved by the Secretary of Labor, Bureau of Immigration, Washington, D. C., as an institution of learning for "non-quota immigration students" in accordance with the Immigration Act of 1924. Applications for admission should be addressed to the Registrar of the School.

TUITION AND FEES

INFORMATION: All fees are payable in advance. Students must advise the School at time of enrollment the method of payment desired. (All enrollments are considered to be for duration of term unless otherwise noted on registration card.)

TUITION:* day or night

Periods per week	Advance Payment for 18-week term	Deferred Payment every four weeks
13	$186.00	$62.00
12	182.00	61.00
11	178.00	60.00
10 minimum full-time schedule	173.00	58.00
9	165.00	55.00
8	154.00	52.00
7	147.00	48.00
6	132.00	44.00
5	119.00	39.00
4	105.00	33.00
3	82.00	26.00
2	59.00	18.00
1	31.00	9.00

ADVANCE PAYMENT PLAN:

Registration and studio fees, as well as 20% of term tuition (non-refundable and non-transferable) are required at time of enrollment. Balance of tuition is due within thirty days of start of term.

Cancellation schedule for students on advance payment plan:

From date of enrollment, if student attends

2 weeks or less	he is liable for 20% of full term tuition
2 to 3 weeks	" " " " 40% " " " "
3 to 4 weeks	" " " " 60% " " " "
4 to 5 weeks	" " " " 80% " " " "
5 weeks plus	" " " " 100% " " " "

DEFERRED PAYMENT PLAN:

Registration and studio fees (for the whole term) and tuition for the first four weeks are payable at time of enrollment. Subsequent tuition payments are due at beginning of each 4-week period. All payments under this plan are non-refundable. Students enrolled under this plan must notify the Registrar when discontinuing their studies.

ATTENTION ALL STUDENTS:

If training is interrupted for any reason, the Registrar must be notified in writing at once. Unless such notification is received, the student shall be responsible for payment of tuition and fees for the full term.

*Attention is drawn to (1) the economic advantages of the Advance Payment Plan; (2) decrease in rates as class periods per week are increased.

STUDIO FEES

Studio fees cover extra-tuition costs for materials and/or models in certain classes. Fees are calculated to meet such costs in accordance with special supplies and/or model schedule of each class. Studio fees shall be paid in advance and are non-refundable and non-transferable.

Studio fees are stated for each period (3-hour class session) per term.

CLASS	FEE PER PERIOD
Art in Society Today	$1.00
Basic Photography	6.00
Ceramics	9.50
Constructions	5.00
Design for Use	5.00
Development of Western Civilization	1.00
Drawing and Color	1.00
Film Seminar	5.00
Film Workshop	7.00
Illustration	4.00
Interior Design	1.00
Jewelry Design	4.50
Life Drawing	4.00
Lithography, Etching, Engraving	3.50
Painting (dependent on model schedules)	2.00 to 4.00
Photography (1) & (2)	67.50 (full schedule)
Photography (3)	consult instructor
Reality in Representation	1.00
Sculpture	5.00
Silk Screen	3.00
Space and Materials	3.00
Typography	1.00
Weaving and Textile Design	5.00

OTHER FEES per term

Registration $1.00
Schedule Changes 1.00
Credit Registration 2.00
(payable once only and valid for all subsequent attendance)

Locker Rental (according to size) . $1.50, 2.50, 3.00
Padlock Deposit (refundable) 1.50

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET
SAN FRANCISCO 11
ORdway 3-2640

Maintained by the San Francisco Art Association
(a non-profit corporation)

Affiliated with the University of California

Approved by the State of California and the
Veterans Administration under
Public Laws No. 346 and No. 16.

Administration

Ernest Mundt, *Director*
Teressa Fryworth, *Registrar*
Dorothy N. Colodny, *Public Relations*
Lillian Still, *Receptionist*
Victoria Brown, *Librarian*
Jean Leslie, *Purchasing Agent*
Leonard Pollakoff, *Maintenance*

Officers and Directors, San Francisco Art Association

Ernest Born, *President*
George D. Hart, *First Vice-President*
Mrs. Clarence Lindner, *Second Vice-President*
William W. Crocker, *Treasurer*
Ellen Bransten, *Secretary*
Ruth Armer
Selah Chamberlain, Jr.
John E. Cushing
F. Paschal Gallot
Donald M. Gregory
Mrs. Walter A. Haas
Karl Kasten
Francis V. Keesling, Jr.
Charles Kendrick
Adaline Kent
Ward Lockwood
F. M. McAuliffe
Mrs. Turner McBaine
Garret McEnerney II
Lee Mullican
Nell Sinton
Eldridge T. Spencer
Hamilton Wolf
Nealie Sullivan, *Executive Secretary*

SPRING TERM SCHEDULES

DEPARTMENT OF PAINTING • SCULPTURE • GRAPHIC ARTS

SECOND TERM

3b Design Development
4b Life Drawing
5b Drawing
6b Space & Materials
7 Reality in Representation

FOURTH TERM

101 Western Culture
102b Painting Fundamentals
or
104b Sculpture

REQUIRED

4b Life Drawing
103b Beginning Oil Painting
106 Line Drawing
107b Constructions
115b Ceramics
116b Illustration
117b Litho, Etching, Engraving
128b Basic Photography
129b Film Workshop
251b Silk Screen

SIXTH TERM

112 Interior Design
129b Film Workshop
232b Painting
234 Painting
235b Sculpture
236b Constructions
other electives, see left and below

ELECTIVE

DEPARTMENT OF DESIGN FOR COMMERCE AND INDUSTRY

SECOND TERM

3b Design Development
4b Life Drawing
5b Drawing
6b Space & Materials
7 Reality in Representation

FOURTH TERM

110b Drawing & Perspective
111b Advertising Layout and
114b Lettering
or
115b Ceramics
or
116b Illustration
or
112 Interior Design

REQUIRED

4b Life Drawing
103b Beginning Oil Painting
107b Constructions
117b Litho, Etching, Engraving
119 Weaving & Textile Design
120 Typography & Book Decor
128 Basic Photography
129 Film Workshop

SIXTH TERM

240b Advanced Advertising
244b Advanced Lettering
245b Interior Design
249b Design for Papers & Fabrics
250b Ceramics
251b Silk Screen
252b Litho, Etching, Engraving
253b Illustration
254b Design for Use
other electives, see left and above

ELECTIVE

DEPARTMENT OF PHOTOGRAPHY

25 Photography (1)
5b Drawing

125 Photography (2)
7 Reality in Representation

225 Photography (3)
101 Western Culture
electives

REQ'D

WALLACE KIBBEE & SON 36

for descriptions of departments see *Curriculum*, page 1